

THE SCOTTISH ART REVIEW



THE BURRELL COLLECTION

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GLASGOW ART GALLERY AND MUSEUMS ASSOCIATION

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The picture on the cover is a reproduction of a notable painting, 'Durant' by Degas. The original (oil, ink and pastel on linen) measures 36½ x 29 ins. (See article on page 8)

The SCOTTISH ART REVIEW

CONTENTS

Editorial - - - - -	1
Tapestries in the Burrell Collection. By DOUGLAS PERCY BLISS - - - - -	2
Degas in the Burrell Collection. By T. J. HONEYMAN - - - - -	8
French Thirteenth Century Painted Glass in the Burrell Collection. By WILLIAM J. MACAULAY - - - - -	13
Chinese Pottery and Porcelain in the Burrell Collection. By ANDREW HANNAH - - - - -	16
Egyptian Stone Vases in the Burrell Collection. By JACK G. SCOTT - - - - -	25
Rembrandt, 'The Three Trees.' By D. H. RUDD - - - - -	28
Illustrations of various items in the Burrell Collection - - - - -	29
Book Reviews - - - - -	33

COLOUR SUPPLEMENT

Ming Figure of a Chinese Dignitary - - - - -	21
Hunting Tapestry, 'Ferretting' - - - - -	22
'The Aviary.' By JOSEPH CRAWHALL - - - - -	23
'Judgment of Paris.' By DOMENICO VENEZIANO - - - - -	24

PUBLICITY

Parfums de Luxe—Coty, p. 4 of cover.
Art and Antique Dealers—AITKEN DOTT & SON, p. 43; T. & R. ANNAN, p. 38; JOHN BELL of Aberdeen, p. 44; JAMES CONNELL & SONS, p. 42; T. LEONARD CROW, p. 36; LAMOND GALLERIES, p. 42; LYON LTD., p. 36; IAN MACNICOL, p. 3 cover; PEARSON & WESTERGAARD, p. 37; ROBERTSON & BRUCE, LTD., p. 40; W. B. SIMPSON, p. 39.
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Press—DAILY EXPRESS, p. 36; GLASGOW HERALD, p. 41; KEMSLEY PRESS, p. 37
Cinema—COSMO, p. 38
Museum Equipment—T. TANNAHILL & SON, p. 40
Bookseller—JOHN SMITH & SON, p. 37
Industrial—CASTLEBANK DYE WORKS, p. 35

EDITORIAL

IN February, 1944, Sir William and Lady Burrell presented to the City of Glasgow their collection of tapestries, pictures, porcelain, stained glass, silver, etc. In addition to this magnificent gift, provision has been made for a special building which will be erected in the country within easy access of the City. With this end in view, further gifts in cash amounting to £450,000 have been received by the Corporation.

The complete collection comprises approximately 6,200 items, and the donors have made several important additions in the last few years.

For obvious reasons it will be some time before complete arrangements can be made for the permanent display of these art treasures, and detailed illustrated catalogues of each section, now in the course of preparation, cannot be completed for several years.

The public interest in this great acquisition has, of course, been extraordinary and this summer for a period of three months a selection is on display in the McLellan Galleries. The selection has had to be made with an eye to present-day difficulties and risks, but it is comprehensive in character and it reflects the catholic nature of the collection as a whole. It also gives a clear indication of discriminating taste and connoisseurship.

While the current number is especially related to the Burrell Collection, the articles may serve as an indication of certain aspects of art appreciation as well as proving an inspiration to the more serious student.

Scholars and gallery directors at home and abroad have given evidence of their keen interest in particular objects and it is with regret that we have had to refuse loans for the time being. Glasgow is anxious, naturally, to have the first look.

Tapestries

In The Burrell Collection

IT would seem that the BURRELL COLLECTION, so rich in Paintings, and Stained Glass, in Ceramics and Silverware, is even more remarkably rich in Tapestries. There may be other readers of this *Review* who, like myself, checked in surprise and re-read the opening sentences of the late Betty Kurth's article in the first number. Dr. Betty Kurth was a scholar of repute, who made herself one of the outstanding experts in the field of early Tapestries, yet this is what she wrote. 'Through the munificence of Sir William Burrell, the City of Glasgow has come into the possession of the largest and most important existing collection of Gothic Tapestries. No museum, no private collection, either in Europe or in America, owns such a wealth of mediaeval masterpieces of this exquisite art.'

I confess that I was incredulous. It seemed to me so unlikely that any private individual to-day could have amassed a collection 'larger and more important' than that of the Musée des Arts Décoratifs at Paris, or the Metropolitan Museum at New York, or the Victoria and Albert Museum at South Kensington. It seemed too good to be true; and yet it is. Glasgow possesses, and shortly will see, part of this collection; and, when Dr. Kurth's Catalogue is published (as I hope it will be on a monumental scale with a wealth of illustration) art-lovers all over the place will begin to think of Glasgow in terms of Tapestries, as at present they think of Angers or Brussels. In the last edition of the *Encyclopaedia Britannica* a page is devoted to a superb Gothic Tapestry of the second quarter of the fifteenth century 'Boar Hunt in the Forest'. This is no other than the marvellous 'La Chasse au Sanglier' now in the Burrell Collection (reproduced in *The Art Review* No. 1). A lovelier work of Gothic Art you could not hope to find than this product of a Flemish loom, perhaps of Arras itself, that city which gave its name to the Art.

The warp threads of this tapestry are about fourteen to an inch, and the hatching bold, with the broad, comb-like systems of line, which were and are the best way of graduating the colours. The textural quality is therefore of the kind that most appeals to our ideas of the right use of materials in weaving. The colour range would probably not exceed forty different shades of the standard hues. How different from the ten or fifteen thousand colour variations of later tapestries, those of the Gobelins, for example, which have always aimed at imitating oil paintings. The colour is lovely, the ground being a deep blue, and much play being given to rich rose colours and olive greens. The design and grouping of the figures and animals is ineffable, and nothing of its kind could excel the bold and expressive conventionalisation of the trees and flowers. In the tapestries of Arras and Tournai, a quality of tonal vibration is achieved by the conventions employed in the skies. This fascinating quality should be observed. It cannot be described in a few words.

But this is only one of a score of tapestries of the Franco-Flemish looms, that deal with subjects similar to the 'Chasse au Sanglier', and deal with them with that simple and perfect mastery of means directed to an artistic end and that we owe to the unswerving mediaeval instinct for style.

Under the rule of the magnificent Dukes of Burgundy, late Gothic Art flourished marvellously in the cities of Flanders, and, in weaving, Arras was supreme. That city, however, was ruined when Louis XI of France captured it in 1477, and Brussels became the main centre of the craft. Sir William's collection is particularly strong in specimens from Franco-Flemish looms. German, Swiss, and Alsatian pieces, however, are neither few nor unimportant (and there are no fewer than twenty-two Sheldon tapestries to represent England); but the bulk of this truly princely collection

is of work covering the fourteenth, fifteenth, and early sixteenth centuries, and coming from cities famed in the craft, such as Arras, Paris, Tournai, Tours, Oudenarde and Brussels. A very interesting group, woven in the high-loom fashion with wool only and with the finest textural qualities, is ascribed to Tournai. Dr. Kurth found in some of these panels or fragments evidence that led her with confidence to attribute them to the looms of Tournai, and to those most famous of Tournai weavers, Pasquier Grenier and his son Jean. From Tournai came the two portions illustrating the mediaeval 'Tale of Troy' and dated about 1475. One of these 'Three Episodes in the Trojan War' is reproduced on page 4 and the other 'Funeral of Hector' appeared in *The Art Review* No. 1. It is known that Pasquier Grenier completed

for the Duke of Burgundy a great set of hangings in which are told the story of Helen's Rape, not as Homer told it, but as related by the twelfth century, and delightfully romantic and pro-Trojan poet, Benoît de Saint-More.

Some delightful vintage, woodcutting, and hunting scenes, scenes of ideal pastoral life, or 'La Vie Seigneuriale', also feature among the works of Tournai, which survive in the Burrell Collection. Particularly fine examples are 'The Seigneur in the Park' which measures 9 ft. by 14 ft. 10 ins., and 'Ferreting' (Reproduced in colour on page 22).

The weaver of 'Haute-Lisse', the Arras style, has a vertical warp upon which he weaves in the wool which comprises his weft. He sits behind his work, but, with the aid of a mirror can study progress. Moreover, he has his cartoon adjacent. The cartoons of the



SOLOMON AND THE QUEEN OF SHEBA

BRUSSELS, early sixteenth century

iu don • fait d'apolo bindet a grai poulace
 p'ce t'ceve' qu'el prindet par d'ailleur
 reus p'tous fleches volans et bars
 ve • le hueret en leur grollies usours

D'oum'is auc'ques d'oues f'oues f'oues d'oues f'oues
 Souer' p'at l'ouff'oues auc'ques f'oues f'oues f'oues
 Que t'oues pour la d'oues f'oues d'oues f'oues
 f'ue d'oues plus a m'oues f'oues f'oues f'oues



Jason t'oues capont
 t'oues m'oues t'oues

D'oues d'oues m'oues
 D'oues m'oues d'oues

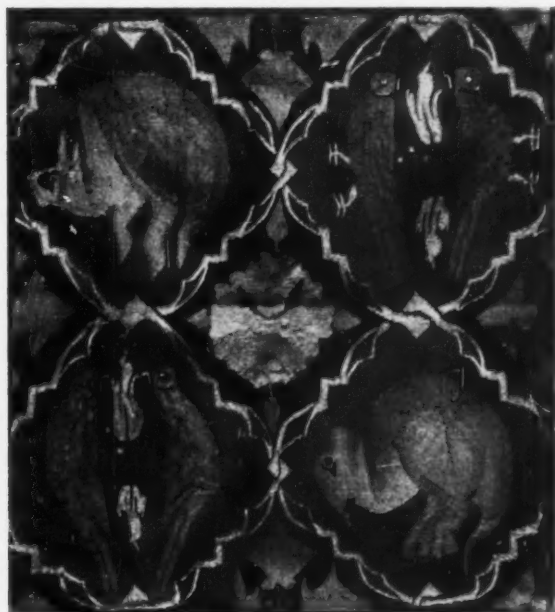
Et d'oues d'oues d'oues
 Et d'oues d'oues d'oues

weavers were doubtless made by artists who understood this craft and it is probable that in many, if not in all cases, the source of the cartoon was an illumination or a sketch by a painter. At any rate, according to Emile Mâle, a pleasant team-spirit was shown when tapestries were made at Troyes in 1425 for the Church of La Madeleine. 'Frère Didier, Jacobin, wrote the story: Jacquet the painter made a small design on paper: Poinsette, the sempstress, sewed some bed-sheets together for the cartoons, which were painted by Jacques the painter, and Symon the illuminator. Didier often came to look at the work and to drink wine with the artists.' Thus, too, we read in an inventory of the library of Charles V of France, that a certain illustrated 'Apocalypse' was absent because 'le Roy l'a baillée à Monsieur d'Anjou pour faire son tapis'. This was in connection with the famous set of hangings made by Nicolas Bataille at Paris, between



ANGEL, FRAGMENT OF ANGERS 'APOCALYPSE'

PARIS, *fourteenth century*



PARROTS AND GROTESQUE ANIMALS.

PROBABLY FRANCONIAN
fourteenth century

1375 and 1379, at the order of the Duke of Anjou, who borrowed the King his brother's book as a source for the cartoons which were made by Hennequin de Bruges. These tapestries, after incredible vicissitudes, have returned to Angers for whose Cathedral they were woven. Originally the Angers 'Apocalypse' when combined, measured 472 feet. Two pieces of this glorious work are included in the Burrell Collection. In all there are at present some 145 Gothic tapestries in the Burrell Collection.

Tapestries do not merely adorn a room: they keep it warm. The fresco was the decoration of the sunny South, but the Arras was the ideal Northern wall-covering. The subjects given to the weavers were the favourite subjects of the waning Middle Age, the stock-in-trade of late Gothic Art. Artists have never been better off in respect to subject matter. Sir William Burrell has collected secular subjects for preference, but subjects from both

Testaments, the Apocalypse, and the Lives of the Saints are to be found in tapestries in this collection. There is a magnificent early sixteenth-century visit of the Queen of Sheba to Solomon, whose courtiers make these lunging strides and ample gestures, which the Renaissance had lately introduced. There is a rich, sweet, angular 'Quo Vadis', with St. Peter escaping from a heavily-turreted Rome full of Burgundian soldiery. There are Saints, Apostles and Sibylls. There are Allegories like the delightful Fight between 'Charity' (a lady on an elephant) and 'Envy' (a knight riding on a dog). There are Love Gardens with Banquets, Gallant Conversations, Hunting and Hawking, and other diversions of the noble life. And always there are the flowers—those flowers which cover all the available spaces in an enchanting 'horror vacui'. The gentlefolk posture drowsily among the flowers—carnations, bells, violets, daffodils, marguerites, etc., or they ride together on one horse—young lord and young lady, garlanded and lovely like the lovers in the old ballads, in search of 'Fidelity', or hawking, or because it is the month of May. The labours of the months go on, and the superbly-dressed Burgundian noblesse descend from their castles to see the trees cut down or to watch the vintagers. Then there are the great themes of romantic literature, the three 'matters' of Romance, 'de France et de Bretagne et de Rome la Grande'. Of France, the matter is of Charlemagne and his peers; of Britain, Arthur and his Court; of Rome, all the world of Antiquity—not only Rome, but Greece—metamorphosed, so that the elegant Swordsman, Sir Hercules, rides with his knights to the Olympic Games, as to

Solomon and the Queen of Sheba

A very handsome example of the Renaissance Style, when the aim was to copy paintings. The massive border imitates a picture



FRAGMENT OF HERALDIC TAPESTRY

FRENCH, *fourteenth century*

a tournament; or Alexander the Great, dressed like a King of France, talks to Diogenes in a Park.

With the Burrell Tapestries we enter a world of Enchantment and Glamour, the world of the waning Middle Age idealised and brought before us by the marvels of the weavers' Art.

NOTES ON THE ILLUSTRATIONS

frame. Perspective, unknown to the Arras weavers, is carefully made out, and the solidity of objects is stressed.

Three Episodes in the Trojan War

Three episodes are shown in the same picture-area in this overcrowded tapestry. The artists have taken their Trojan history not from Homer (considered Pro-Greek, and a liar), but from a mediaeval source. Under a baldacchino King Priam is throned. Around him crowd his sons, and other courtiers, all superbly attired. The Greeks, Ulysses and Diomedes, demand the surrender of Helen. Below, the chargers of the same Greek Knights are held by a Squire. At a gate, inscribed 'le grant palas de troie', Ulysses and Diomedes stand looking at the marvellous tree. This was a pine of which the branches were of gold and silver, and the fruit of precious stones. In a third episode, on the right top, a battle takes place and Achilles slays Teutras, King of Mysia. On the top border is an inscription in French, on the bottom one in Latin.

Angel of the Apocalypse

One of the two fragments from the world-famous Angers series. The bust of an angel is shown, with trees and bank. Tendrils of ornamental foliage grow out of the mouths of grotesque winged animals.

Parrots and Grotesque Animals

In a repeating pattern of interlocked loz-

enges are alternately parrots and grotesque animals, with dog-like heads. The parrots are in pairs, back to back, with flowers between. Probably woven in a Franconian Nunnery.

Heraldic Tapestry repeated in the 'wallpaper style'

Against a dark blue background heraldic animals, elephants, lions and stags, are arranged diagonal-wise. They bear shields, are lodged behind battlemented walls, and 'supported' by angels bearing crowns. Above the crowns are rosettes towards which storks extend themselves. Arms of Beaufort and Comminges.

Death of the Virgin

Dr. Kurth believed that this was possibly woven at Trier in the mid-fifteenth century, not by professional weavers—it is technically crude and inexpert—but in a convent.

Ferretting (Reproduced in colour, page 22)

It is very rare to find Ferretting represented in Mediaeval Art, though it is shown in another of the Burrell Tapestries, 'September'. On the top left a woman holds a basket from which a peasant takes out a ferret. Another peasant sharpens a stake. Nets are being set at the rabbit holes.



THE DEATH OF THE VIRGIN

MIDDLE-RHENISH WEAVE, fifteenth century

Degas

In The Burrell Collection

IN 1903 Paul Gauguin wrote 'Who knows Degas? Even by name he is unknown to the millions of readers of the daily newspapers. Painters alone, many through fear, the rest through respect, admire Degas.' When Degas died in 1917, almost blind and more or less a complete recluse in his Montmartre studio, his work was internationally known, although the man remained something of a mystery.

A great deal has been written about Degas, but to many people he is still thought of as the painter of ballerinas in rehearsal. Actually the range of his subject material is much greater. The racecourse—the laundry—the circus—and individuals of varying occupations were all studied for their special charac-

teristics. For it was the character or essence of a person or of a situation which Degas used for the making of a picture. When he takes us backstage it is to see the drudgery of discipline and training rather than the world of romance which is revealed when the curtain goes up. To capture an aspect is a fruitful enough occupation, but the picturesque doesn't always lead to the greatest work.

For the biographical details and especially for an account of the Impressionist movement with which Degas was so closely associated the reader is referred to the extensive literature. By far the best book on the subject is *The History of Impressionism* by John Rewald. It appeared in 1946 and contains an extensive bibliography on Degas with innumerable



DEGAS

LA REPETITION

Oil on canvas, 23 x 33 ins.



DEGAS

JOCKEYS SOUS LA PLUIE

Pastel, 18½ x 25 ins.

references. A short summary should suffice for the present. Degas was born in Paris in 1834 and died there in 1917. His family were aristocrats and well-to-do. He studied at the Ecole des Beaux-Arts. Later he visited Italy to study the Renaissance artists. He also paid a visit to New Orleans in the U.S.A. where there were family business connections. His work was included in the first Impressionists' Exhibition of 1874 and with the exception of those in 1876 and 1882 continued to be shown with other members of the group. Of independent means he was freed from any economic urge to produce, but when in the mood, between hypochondriac spells, he worked with great energy and enthusiasm. Durand-Ruel and, later, Vollard were his dealers. The latter, especially had a high regard for the drawings and pastels and was constantly planning elaborate and expensive publications.

A great master of pastel and paint as media he also [is notable for his sculpture and

drawings. The twenty-two examples of this great French artist's work in the Burrell Collection are sufficiently varied to act as an introduction and an inspiration for the interested. Many of them illustrate the utterances on the theory and practice of pictorial art made by the artist and his intimates.

Like many of his painter-contemporaries, Degas spent much of his student life in copying the Old Masters in the Louvre. (The American artist Winslow Homer produced in 1868 an engraving which shows the long gallery of the Louvre packed with art students engaged in copying.) Degas appears to have concentrated on Holbein, Delacroix, Poussin and the Italian primitives. He never forgot his meeting with Ingres or the counsel he then received 'Draw lines, young man, many lines: from memory or from nature'. Later he was to concentrate on the memory method and quarrelled with his Impressionist colleagues over what he described as slavish



DEGAS

FEMME A L'OMBRELLE
Oil on canvas, 10½ × 7¾ ins.

adherence to nature and light, for, said he 'It is all very well to copy what one sees but it is much better to draw what one has retained in one's memory'. It is interesting to note that Joseph Crawhall, of the Glasgow school assiduously practiced the same method. Degas elaborated the principle by arguing that the artist does not draw what he sees but what he must make others see. 'A picture is first of all a product of the imagination of the artist. It must never be a copy.'

The influence of the Japanese print on the trend of European painting has often been discussed. Degas was in the company of those who were impressed by the oriental outlook in the visual arts but, unlike some who slavishly borrowed the actual patterns and design, he was more intrigued by the subtlety of line and by the device of arranging the central feature of the composition in an asymmetrical design. For example, in several of the racecourse and ballet pictures the figures were placed, as it were, running away from the centre of the painting.

The outstanding Degas painting in the

Burrell Collection is 'Duranty' (reproduced on the cover). Duranty was a well-known journalist who did much to publicise the Impressionists in pamphlets and articles. His name recalls the Café Guerbois, the meeting-place of all the active young painters and writers assembled to discuss the problems of the day—especially their own. Rewald reproduces two sketches of this picture, from American collections—one a drawing in the Metropolitan Museum in New York measuring 12½ × 18½ ins. and the other from the Lewisohn collection measuring 20½ × 18 ins.

A comparison should be made between 'Duranty' and the 'Diego Martelli' in the National Gallery of Scotland. Both pictures were painted in the same year, 1879, and



DEGAS

GIRL LOOKING THROUGH OPERA GLASSES
Oil on canvas, 12½ × 7¾ ins.

were hung together in the fourth Impressionist Exhibition. The Edinburgh picture is in oils and presents an entirely different composition and method in treatment. Degas also did several drawings of Martelli, and it is rather remarkable that the completely finished portraits of the two men who were in close contact with him should find their permanent home in Scotland.

The 'Rehearsal' (*La Répétition au Foyer de la Danse*) is here reproduced in half-tone. But the reader may find a fairly good colour reproduction in the Degas volume of *The Faber Gallery* series, along with an Introduction and Notes by R. H. Wilenski. In discussing this painting Mr. Wilenski suggests that it epitomises the two-fold interest of the artist . . . 'the mental interest in the personalities and social characters of the seated figure and the old woman in the foreground, and the sensational interest in the luminal transformation of the scene behind; and each part of the picture reinforces and completes the other'. The casual spectator, by the way, may note that the old woman appears to be wearing a tartan shawl!

It is impossible to describe or comment upon, in any detail, the other examples in the collection. They are listed at the end of this article. Several of them are internationally known, and it is fitting to remember that Sir William Burrell was certainly among the first in this country to recognise the genius of Degas. The fact that there are altogether twenty-two works by Degas in the collection is sufficient witness to Sir William's enthusiasm. Moreover, each of them in one way or another typifies a dif-

ferent mood or approach to pictorial problems.

In his later years the artist, as already noted, increasingly became more than a little difficult. Very few people had access to his studio, but among them was the late Alexander Reid, the Glasgow dealer, who brought many of his paintings to the West of Scotland. It will be remembered that Reid knew many of the painters in France as far back as the 'eighties of last century, and it was about this time in Glasgow and in Paris that Sir William Burrell became aware of the significance of what was going on in the world of art.

Degas was interested in the work of several of his contemporaries. Among others he appreciated what Gauguin and Cézanne



DEGAS

LA LECTURE DE LA LETTRE
Pastel on board, 25 x 18 ins.

were attempting to do, notwithstanding that their finished work was so entirely different from his own. In this connection it is appropriate to recall an argument on the importance of Cézanne. In the *Scots Magazine* (May, 1943) it was stated, 'I have heard Sickert say that during his long acquaintance with Degas, Cézanne had never been mentioned'. At the sale of Degas' Private Collection in Paris in 1918 there were seven oil paintings and one watercolour by Cézanne, surely reflecting that silence did not indicate lack of appreciation.

From Degas' Notebook

'It seems to me that to-day, if the artist wishes to be serious—to cut out a little original niche for himself—or at least preserve his own innocence of personality—he must once more sink himself in solitude. There is too much talk and gossip; pictures are apparently made, like stock-market prices, by the competition of people eager for profit . . . All this traffic sharpens our intelligence and falsifies our judgement.'

**List of Degas
in the Burrell Collection**

- 'Les Bijoux' (reproduced). (1st Degas Sale, Illus. p. 87.)
- 'Dame à sa Toilette', pastel on canvas, 31 × 25 ins. (2nd Degas Sale, Illus. p. 64)
- 'La Danseuse', pastel, 18 × 19½ ins.
- 'Danseuse à L'éventail', pastel, 24½ × 34½ ins. (1st Degas Sale, Illus. p. 75)
- 'Duranty' (reproduced, frontispiece).
- 'The end of the Race', chalk on tinted paper, 17½ × 5½ ins.
- 'Femme au Tub', pastel, 21 × 25½ ins. (1st Degas Sale, Illus. No. 124, p. 70.)
- 'Femme au Tub', pastel on board, 23½ × 32½ ins. (1st Degas Sale, Illus. No. 142, p. 79.)
- 'Femme à L'ombrelle' (reproduced).
- 'Femme se Coiffant', chalk, 22 × 11 ins. (2nd Degas Sale, Illus. p. 35.)
- 'Le Foyer de L'opéra', pastel on board, 26½ × 39½ ins. (Degas by Manson, Illus. Pl. 49.)
- 'Girl looking through Opera Glasses' (reproduced).
- 'Horse tied to a Tree', oil on panel, 8½ × 12½ ins.
- 'Jockeys sous la Pluie' (reproduced).
- 'La Jupe Verte', pastel, 17½ × 14½ ins.
- 'La Lecture de la Lettre' (reproduced).
- 'Petite Danseuse', chalk, 12½ × 10 ins.
- 'La Répétition' (reproduced). (French Art No. 481, p. 74. Degas by Manson, Illus. Pl. 31. Degas by Meier-Graefe, Illus. Pl. XXX.)
- 'La Toilette', chalk, 14½ × 13½ ins. (2nd Degas Sale, Illus. p. 178.)
- 'Torso de Femme', chalk, 11 × 18 ins. (2nd Degas Sale, Illus. p. 103.)
- 'Les Trois Danseuses', pastel on board, 20 × 18½ ins. (Degas—Galerie Vollard, Illus. Pl. XLVIII; Degas by Meier-Graefe, Illus. Pl. CIII.)
- 'Les Jupes Rouges' (1925), pastel on board, 32 × 24½ ins. (1st Degas Sale, Illus. p. 116. 'Studio', Feb. 1923, Illus. p. 67.)



DEGAS

LES BIJOUX
Pastel, 28½ × 19½ ins.

French Thirteenth Century Painted Glass

In The Burrell Collection

CERTAIN characteristic features make thirteenth-century painted glass unmistakable—the richness of colour within the range of a limited palette, the weight of lead lines, the small pieces of glass employed and the bold painting without the use of half-tones. All these features may be seen in the beautiful thirteenth century French window depicting 'The Marriage at Cana of Galilee'. In this small window one is immediately impressed by the brilliant and jewel-like quality of the glass, by the masterly handling of the colours so that every piece, by its contiguity, enhances and intensifies each separate colour. By skilful placing of the colours too, one's attention is immediately focussed on the most significant and important action portrayed in each particular section. The density of the lead lines round every small piece of glass accentuates the colour and gives to the glass a scintillating quality throughout.

Until the middle of the thirteenth century, the glass painter not only cut and painted the glass, but made it himself as well, and there is evidence that these craftsmen went from one building to another, erected their kilns, made, cut, painted and leaded the glass *in situ*. The materials to hand were often crude, and in general only small pieces of glass could be made; under these circumstances, every scrap had to be utilised.

With the remarkable growth of Gothic architecture during the thirteenth and fourteenth centuries in France, Flanders, England and Germany, there arose an unprecedented need for painted glass, with the result that the work of the glass painter and glass maker tended to develop into separate crafts. By this division, it was more nearly possible to meet the evergrowing demand for glazed and painted windows. The skill of the glass painters and makers, coupled with their scarcity value, earned them a privileged position in the community.

The size and shape of Early Gothic window apertures made necessary the use of iron strengthening bars, placed at close intervals, to support the weight of the glazing. These tie bars as they are called, both horizontal and perpendicular, divided the window into a series of small rectangular panels, and became in themselves an integral part of the complete window design. Each small panel, framed by the heavy outline of the tie bars, contained a separate subject or subdivision of the main subject. The panels being small made for ease of handling and assemblage when the window was put in position. The three small rectangular panels of 'The Marriage at Cana of Galilee' measure overall five feet eleven inches by two feet, and would appear to be part of a larger window. In the central and largest panel the circular medallion extends to the extreme edges, while in the two smaller panels the medallions extend only as far as the inner border.

The middle panel depicts Christ at the marriage feast. He is the central figure, with two figures to right and left, and is shown in a green robe with a glowing red mantle lined with yellow. One hand rests on the table, and in the other hand He holds a gold chalice. The bride, who is on the right, wears a red robe with green sleeves, over which is thrown a yellow mantle, her white coif being in the thirteenth-century fashion. The bridegroom, to the left of Christ, is dressed in a pale steely blue robe and yellow mantle lined with plum, while the remaining two figures, one of whom holds a knife, are more simply clothed in plum with touches of green. The table, behind which the figures are placed, extends the whole width of the medallion, and is covered with a white cloth, having a diaper pattern, and laid with two gold chalices and three food bowls. The medallion background is of a rich blue colour, and has an inner border of red, and a narrower outer border of white spots. This spot pattern is



DETAIL OF MIDDLE PANEL OF WINDOW SHOWN ON OPPOSITE PAGE

used in the two remaining panels, and with the general colour scheme, unifies the design of the whole window.

The upper and lower panels depict scenes of the preparation for the marriage feast. The upper panel shows a man with a pair of bellows blowing the fire, over which a cauldron is hanging, and in the lower panel a man is seen standing by a double handled pot and tripod, also over a fire.

The three panels are enclosed vertically by a narrow outer border of clear glass, a broader border of red glass, with touches of blue, showing in yellow the emblems of St. Louis and his mother, Blanche of Castile, a narrow blue border and the linking border of clear white spots.

Although only the primary colours, with the addition of plum and green have been used, the general effect is brilliant and varied. This is in part due to the quality of the glass, and the range of shades in each colour, the red varying from deep ruby to pale rose, and the blue from an almost opaque ultramarine to pale cerulean. There is much less variety in the yellows and greens, and the clear glass has the blueish-green tinge peculiar to the period.

The subject of the window has been treated by artists both in glass and paint, and it forms an important scene in the iconographic cycle of the life of the Virgin. She appears in paintings of the scene by Giotto, Bassano, Tintoretto and others for it was at her request that the miracle was performed; as, however, only one female figure is depicted in the window it is assumed that this is the bride.

This small, but impressive window, is only one of over five hundred items from the outstanding specimens of Gothic and other painted glass in the Burrell Collection. The limitations imposed on the showing of painted glass in a temporary setting, and by artificial illumination, are such that it is possible to exhibit only a small fraction of the whole collection.



THE MARRIAGE AT CANA OF GALILEE

FRENCH, *thirteenth century*

Chinese Pottery and Porcelain

In The Burrell Collection

CHINESE Pottery and Porcelain have attracted Sir William Burrell from the earliest days of his collecting. This means that for over sixty years he has been actively engaged in buying fine specimens. He was not primarily concerned with any one period, but rather with culling choice pieces from many periods. His interest, which has always been that of the man of wide culture, with a catholic taste for beauty and craftsmanship, has from time to time been inevitably drawn to these very qualities in Chinese Ceramics. For many years his buying was mainly from Ming and Kang-Hsi periods. Now he is filling the gaps in historical sequence and adding to the individual masterpieces of a most comprehensive and distinguished Collection.

It is possible that, like many other collectors, Sir William graduated from a ready appreciation of the colour, pictorial interest, and perfect potting of the Kang-Hsi porcelains to a fuller understanding of the baroque Ming, the reticent and backward-looking Sung, the exuberant T'ang, the rather ponderous Han, and the rare but interesting Chou and Prehistoric wares. The Collection is now so extensive that it is appropriate to trace the development of the Chinese potter's art in the excellent and representative specimens from each period.

In 1921, a Swedish geologist, J. G. Anderson, discovered at Yang-Shao in Honan province an earlier type of ware than had previously been known in China. Similar wares have subsequently been found at Pan-shan and Ma-shang in Kansu province. These Prehistoric (neolithic) pots are of a fine hard earthenware, hand-modelled but possibly wheel-finished. They are not glazed, but are surface-polished to a dull gloss. They have affinities with other prehistoric vessels from a variety of Western Asiatic sites, and would seem to have resulted from some interval of close contact between Far East and



TWO HANDLED VASE OF GREY EARTHENWARE, WITH IMPRINTED SURFACE PATTERN. PROBABLY CHOU DYNASTY
Height, 12 $\frac{3}{4}$ ins.

Near East. Their brushwork decoration is bold and vigorous, and uses a variety of motives, but chiefly reverse spiral, trellis, and dentate bands in red, white, black, or purple-brown colours. The Burrell Collection is particularly rich in good specimens of this ware—including as it does most of the N. S. Brown Collection—and having in all some forty examples. There are also a few pieces of the contemporary 'grey' wares, which are much more pedestrian hand-modelled pots of unglazed grey or yellowish-grey earthen-

ware, often having all-over incised line patterns scratched with a point, imprinted with a stick, or impressed with a string beater or coarse textile. Some of these pieces date from Shang-Yin or Chou times, and of these is the typically Chinese form 'Li'—a hollow-stem tripod vessel.

Han—206 B.C. to A.D. 220—wares are represented by pieces of tomb furniture—a fine model of a granary, modelled animals and birds, hill-jars and wine-vessels of 'Hu' form with the 'flying gallop' relief friezes, and a variety of green, brown, and yellow glazes in various stages of iridescence and weathering. The Han achievement is impressive, but one feels that, as a craftsman, the potter has not yet achieved the status of the contemporary worker in bronze.

With the T'ang Dynasty—A.D. 618 to 906—the potter, like many artists in other media, comes into his own. This was the Golden Age of China, when a fine flowering of the spirit gave colour, vigour, and expressive meaning to nearly everything that was produced. In pottery vessels thrown shapes of simple but pleasing outline were developed. Attractive monochrome and mottled glazes were devised. The tomb figures of actors, court ladies, retainers, and the like, often unglazed but retaining traces of pigments, were finely modelled and full of character. Horses, camels, and other animals were equally well done, and altogether the pottery and stonewares of this Dynasty reflect the tremendous vitality and enthusiasm of an age of expansion.

By comparison with the romantic T'ang, the Sung Dynasty A.D. 960-1279 is prevailingly classical, but the Burrell Collection is equally well endowed with representative and choice specimens.

This is the period of vessels rather than of figures, of refined pottery shapes—simple, flowing, satisfying, 'thrown' shapes—a delight to the eye of anyone but particularly to the potter or craftsman. Low relief modelling and incised decoration under the glaze were discreet and appropriate. The glazes were magnificent, new developments in feldspathic types—chiefly monochromes, but

also dapples, crackles, and some with free brushwork—all enhancing and not competing with the fine shapes. Most of the Sung wares were porcellaneous, either an actual translucent white porcelain or a highly vitrified stoneware. Tz'u Chou and Honan Temmoku wares are well exemplified, and there are likewise good typical pieces of Chün, Lung Chüan, Ting, Chien, and Sawankalok wares. According to Marco Polo, visiting the Court of Kublai Khan in 1288, the City of Hangchou in those days, in spite of its being 'occupied' by the conquering Mongols, represented a highly developed culture, with its throngs of merchants and craftsmen, its great

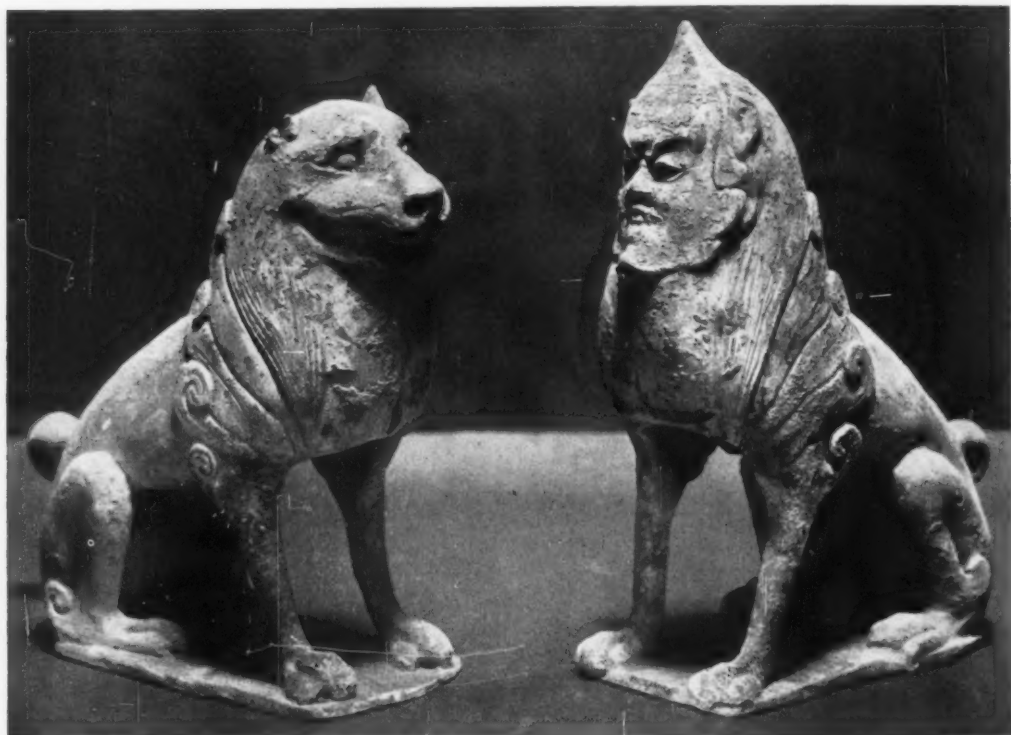


MODEL OF A GRANARY OF GLAZED EARTHENWARE.
HAN DYNASTY
Height, 48 ins.

lake covered with pleasure boats, its fine streets, its canals bridged by many stone bridges, its hot water baths, its markets, and the merry and productive background to its busy life.

The short Yüan Dynasty, A.D. 1280-1367, may be looked upon as a continuation of the Sung tradition, but with the advent of the Ming, A.D. 1367-1644, there is a renewal of spiritual contact with the T'ang. We have few figure subjects attributed to the Sung,

and is very much in the tradition of the two T'ang Demons, about 37 ins. high, which have recently been added to the Collection. Alongside this rather flamboyant, but always decorative style in figure sculpture there is an equally vigorous development in Jars, Pots, Bowls, and the like, in such styles as the 'Cloisonné'. Here the design is outlined in raised threads of slip and various three or five coloured glazes filled in just as is done in cloisonné enamelling. Of these, and of the



PAIR OF EARTH SPIRITS OF EARTHENWARE, WEI DYNASTY

Heights, 8½ and 9½ ins.

but those of Ming times are—like the T'ang figures—imposing, decorative, and often most attractive. Our colour plate shows a dignitary with a very literary air and clothed in a rich turquoise robe. This piece, which seems to embody so much of 'Mandarin China', was formerly in the Collection of Dr. Lindley Scott, and was featured in the Chinese Exhibition, London, in 1936. An important set of three Warriors of quite heroic size—averaging some 20 ins.—is both fierce and mysterious,

similarly bold and decorative Wan-li polychromes, early Blue-and-White, pierced wall Gallipots, and all the many Ming types, the Burrell Collection has good examples. It would be wrong to suggest that the scholarly and reticent Sung types of ware were quite submerged by this more assertive and more 'barbarian' succession. Many of the Sung wares continued to be made, as witness the lovely monochromes, Tz'u Chou, Chün, Lung Chüan, and other celadon wares. The



FIGURE OF A DEMON, WITH SPLASHED YELLOW AND GREEN GLAZES. T'ANG DYNASTY
Height, 37 ins.

large figure of a Lohan, 50 ins. high, also echoes the scholarly rather than the warrior tradition.

Few pieces in the Burrell Collection can be dated later than mid-eighteenth century, but the prodigious number of six hundred and fifty pieces is attributed to the reign of Kang-hsi, A.D. 1664-1722. By this time fine white translucent porcelain was the rule and the potting had reached a stage of near perfection. There was still a strong antiquarian interest which led to the copying of earlier

monochrome types and also reign marks, but the fashion of the times had become substantially pictorial. Enamelling on the glaze and on the biscuit and exquisitely painted underglaze blue, were indicative of a delight in the rather prettily picturesque and of a preoccupation with technical perfection. Famille Verte, Famille Noire, Famille Jaune, and Blue-and-White are presented in Jars, Figures, Vases, and a great variety of attractive nick-nacks. One feels, however, that foreign taste and the export trade, have by now played havoc with the refinements of native tradition and that the best ceramic products from the eighteenth century onwards are those which 'hark back' to the best of previous Dynasties.

It should be made clear that in an article such as this, as also in an exhibition such as this Summer's Exhibition in the McLellan Galleries, only a few selected groupings can be discussed, illustrated, or shown.

The present Exhibition is substantially a textile one, and this emphasis on tapestries, carpets, and needlework has meant a very restricted showing of pictures. Likewise the exhibits shown in cases cover many civilisations and many media of artistic expression, and the selected pieces of Chinese Pottery



SMALL JAR AND COVER OF PORCELAIN, WITH LUNG CHUAN SPOTTED CELADON GLAZE. SUNG DYNASTY
Height, 2½ ins.



VASE, OF PORCELAIN, WITH GARDEN AND BLOSSOM DECORATION ON A FAMILLE NOIRE GROUND. KANG-HSI Height, 21½ ins.

and Porcelain are nearly all from the earlier Dynasties.

An analysis of the Collection of Chinese Pottery and Porcelain shows that of the 1360 pieces the earlier periods are proportionally just as well represented as the Kang-Hsi. There are some forty Prehistoric, half-a-dozen Chou, fifty Han, 100 T'ang, over 100 Sung, and well over 200 Ming pieces in addition to the 650 Kang-Hsi pieces already mentioned

and a goodly number of interesting items attributed to periods between those broadly outlined divisions of Chinese history. Taken altogether this Collection, within the Burrell group of Collections, is the most important one outside Sir William Burrell's main effort, which was directed to the various forms of Gothic Art. It is an exceedingly impressive supplementary achievement.



BASIN OF STONEWARE WITH BOLD BRUSHWORK DECORATION ON A CREAM GROUND. TZ'U CHOU WARE, SUNG DYNASTY Diameter, 15 ins.

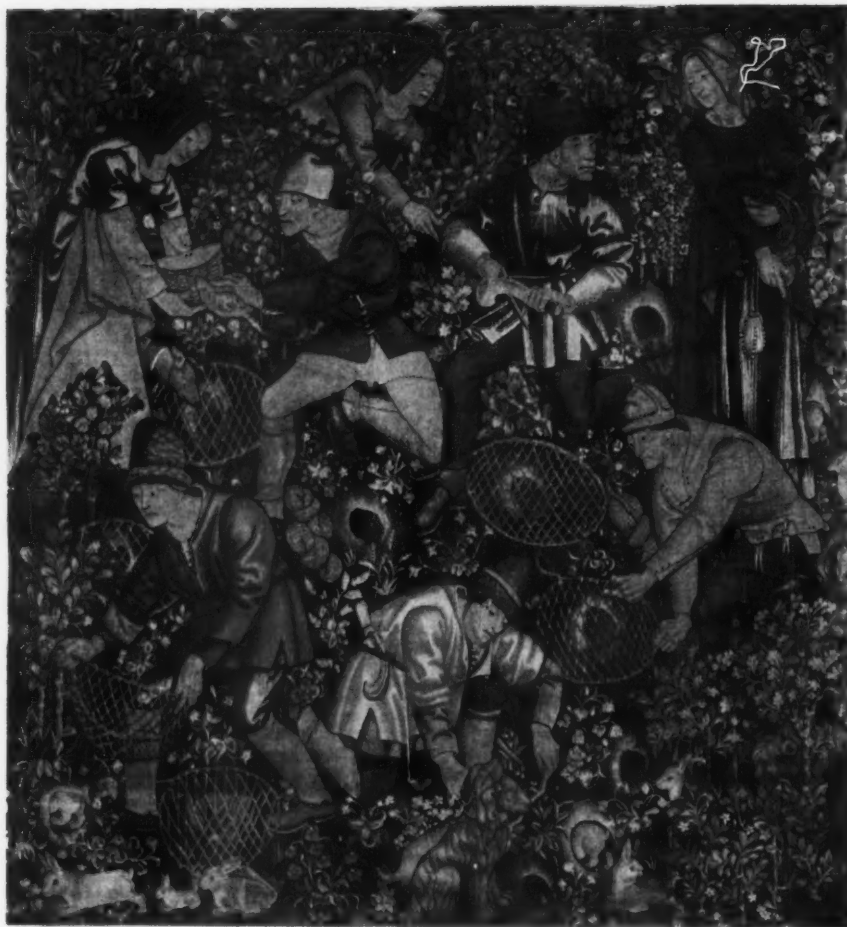


SAUCER DISH, OF PORCELAIN, WITH FAMILLE VERTE DECORATION SHOWING THREE LADIES, KANG-HSI Diameter, 13½ ins.



FIGURE OF A CHINESE DIGNITARY

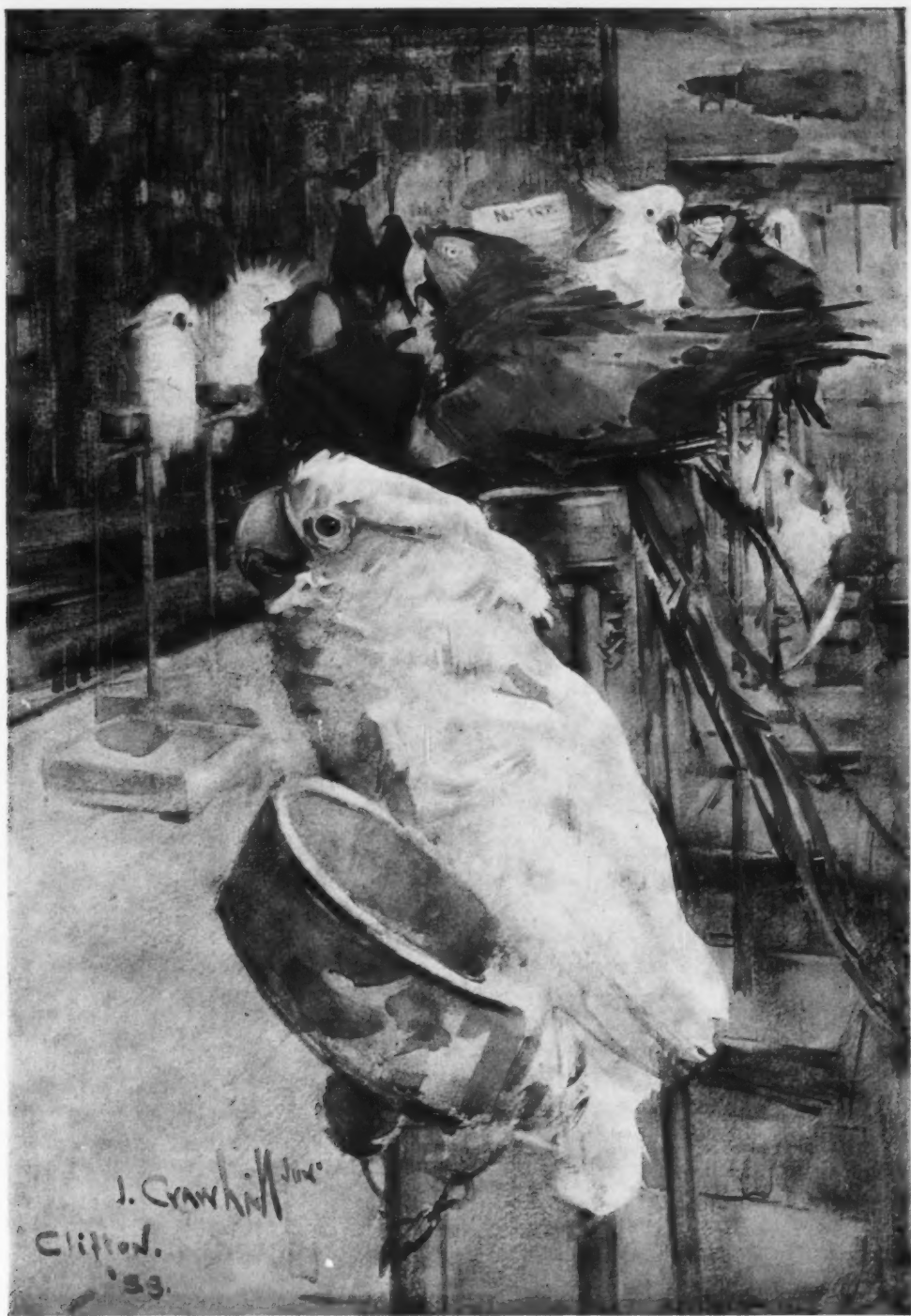
MING
Height 16½ ins.



FERRETING

Circa 1500
10 ft. 2 ins. x 9 ft. 8 ins.

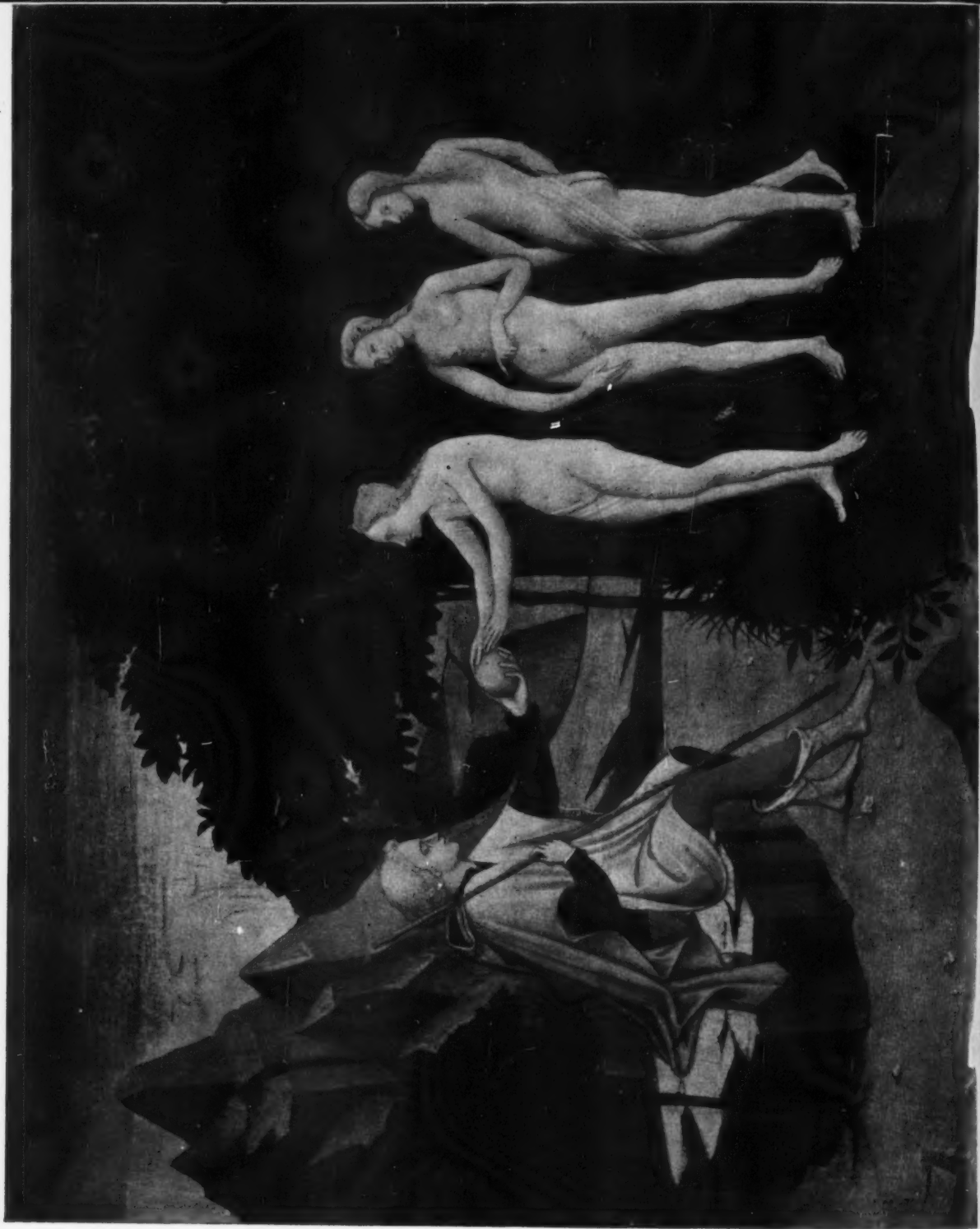
A Hunting Tapestry made in Tournai by the Franco-Flemish Weavers
(See article on *Tapestries* page 2)



JOSEPH CRAWHALL

THE AVIARY
Watercolour, $19\frac{3}{4} \times 13\frac{1}{2}$ ins.

Joseph Crawhall (1861-1913) was closely associated with the Glasgow School of painters. Altogether there are 126 Crawhalls in the Burrell Collection.



DOMENICO VENEZIANO

JUDGMENT OF PARIS

Tempera on panel, 16 x 19½ ins.

This painting is reproduced in 'Florentine Paintings' (Faber & Faber) with a note by Sir Kenneth Clark

Egyptian Stone Vases

In The Burrell Collection

IT is a fact sometimes forgotten that Egyptian culture, and a way of life meriting the term civilised, were already well-established in the Nile valley when the Kings of the First Dynasty, about 3000 B.C., succeeded in uniting the whole of Egypt beneath their sway. In the dimly discerned period before 3000 B.C., known for lack of a better term as Predynastic, the country was invaded, probably more than once, by peoples from the West and from the East, who settled as conquerors in the Nile valley and Delta. The cultures of these peoples can be studied from the ornaments, implements and utensils buried with the dead, and the interaction traced of one culture upon another.

In the manufacture of pottery at this early age the vigour and variety of the designs, no less than the skill of the potters, may cause surprise, but an even more astonishing standard of craftsmanship is displayed in the making of stone vases. The origin of this craft is still a matter for conjecture. Sir W. M. Flinders Petrie was of the opinion that the popularity of hard stone vases in Predynastic Egypt could be connected with an invasion from the mountainous country between Egypt and the Red Sea, for in this region occur all the stones favoured for the industry. In certain carvings, moreover, of the early dynastic period, men of a Semitic cast of features, such as we should expect to come from the east, are depicted bringing a tribute of stone vases: the length of the garments they wear argues a region probably high and cold as their home, a condition which the eastern desert, or possibly southern Sinai or the northern Hedjaz, would satisfy. It has been adduced in opposition to the Flinders Petrie theory of this, 'a second civilisation' of the predynastic period, introduced from the east, that the majority of the rocks used in the stone vase industry are to be found upon the borders of the Nile valley. Yet, it is

noteworthy that certain of the rocks are obtainable only in the eastern desert, and as stone vase manufacture thrived in Egypt, so the potter's art languished, and pottery, it seems, came to be looked upon as a substitute for the stone vase, often imitating the shapes of the stone vessels. In magnificence, and in skill in using hard and beautiful stones, it may be said that the Egyptians gradually rose to their highest level in later prehistoric and early dynastic times; nor must it be forgotten that these stone vessels were shaped by hand, with the aid only of a weighted stone crank-borer and powdered corundum or emery, brought even in predynastic times from Greece. The taste for hard stone vessels was maintained in historic times; hundreds of stone bowls were buried with each king of the First Dynasty and many in tombs of the Third and Fourth Dynasties. In the Twelfth Dynasty, about 2000 B.C., the softer serpentine and alabaster supplanted the fine diorites and porphyries, and in the Eighteenth Dynasty, some five hundred years later, the art of working hard stones was forgotten for anything but statuary.

Most of the stone vessels in the Burrell Collection and, with possibly two exceptions, its finest examples, are of predynastic or early dynastic age. In very general terms they may be divided into two types, hanging bowls or vases with ears, and standing vases. Of the hard stones, diorite (readily recognised by its black and white speckle), black basalt, and grey and black granites appear together with the somewhat softer marble and the soft breccia (with its red and white mottle), limestone and the pale, almost translucent, alabaster. The natural beauty of the stone was adapted often to the shape of the vessel and enhanced by a high polish.

Even in predynastic times the Egyptians were engaged in seaborne trade, and this trade seems to have been encouraged by the



Kings of the early dynasties. The large spheroidal bowls with roll handles appear to have been containers for oils or perfumed ointments; remains of such vessels, of Egyptian Old Kingdom date, were found by Sir Arthur Evans in the Palace of Minos at Knossos in Crete and may have been brought as presents to the Cretan king from Egypt. The large open bowls may have been table dishes of a ceremonial character.

The use of hard stones, and the variety of shapes, declined, but alabaster retained its popularity. In graves of the period from the Fifth to the Eighth Dynasties, from about 2750 to 2400 B.C., at Qau and Badari, in Middle Egypt, the excavators found that vases were confined almost entirely to the graves of women. That they were toilet vases seems clear; perhaps they were intended for scented ointment of various kinds, to be ex-

tracted with spoon, spatula or finger. No trace of perfume was discovered and it was concluded that vases were often buried empty by the economical Egyptians! However that may be, one predynastic alabaster jar in the Burrell Collection still has remains of perfume within.

The arts of making respectively pottery and stone vessels were to some extent complementary; under the Old Kingdom stone vessels of great excellence are found, whilst pottery declined. During other periods, both earlier and later, the position was reversed. Fashion and change of dynasty or race may have played their part, but the answer perhaps is that, until the invention of glazing, pottery was porous, and so compared ill with stone vessels for the transport and storage of costly materials.

Under the Eighteenth Dynasty, from about 1500 B.C., and again under the Twenty-Sixth Dynasty, from about 660 B.C., alabaster came into fashion. With the Ptolemies the imitation of Greek models began, and though the Burrell Collection can show a graceful vase of the third century B.C., the end was near, and the final degradation of Egyptian taste in this fine art ensued.

Opposite—In first row: PREDYNASTIC HANGING VASES of black basalt, alabaster, diorite, black granite, granite and black basalt. The alabaster vase is 5½ ins. high, and still has remains of perfume inside.

In second row: PREDYNASTIC BOWLS of grey marble, veined onyx-aragmite, grey granite, diorite and red and white breccia. The large bowl is 13½ ins. in diameter.

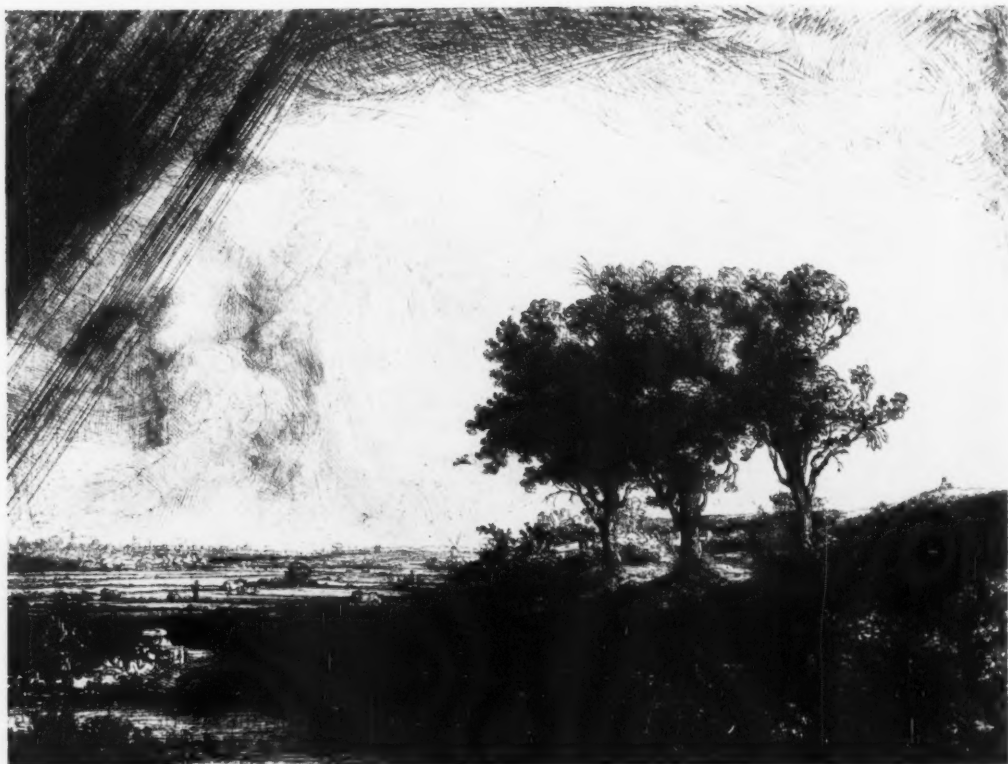
In third row: PREDYNASTIC HANGING BOWLS, one of alabaster and two of polished diorite. The alabaster bowl is 9½ ins. in diameter.



ALABASTER VASES of the Middle Kingdom, the First Dynasty, the Ptolemaic Period, the Eighteenth Dynasty and the Middle Kingdom. The beautifully marked alabaster vase is 9 ins. high.

Rembrandt

The Three Trees



THIS very beautiful impression—an early proof—of Rembrandt's plate, 'The Three Trees' (Rovinski 212; Hind 205), is the most important etching in Sir William Burrell's collection.

This plate, so spontaneous, so vigorous, and so pictorially complete and full of drama, was finished in one single state and is 'his one effort of expressing landscape with a painter's tone'. It is nothing short of inspired draughtsmanship. Far flung, the countryside of Holland lies stretching to the sea, with a city, probably Amsterdam, on the left.

A miracle of the etcher's art in pure line, it gives the suggestion of light—a dazzle of brilliance blending to darkness, and of wind, bending the tree-branches, as it scuds the

sky, clears the clouds, dries the land, and the people work or sit around rejoicing.

Rembrandt began etching landscapes about 1640—two years before the death of his wife, Saskia—and finished in 1654. 'The Three Trees' has been described as the 'crown-jewel', and was the only landscape etching done in 1643.

Is this etching in memory of Saskia? In the landscape, did Rembrandt recognise certain symbols? In the Three Trees on the mound—The Three Crosses at Calvary? Could the Storm-clouds dispelled not be symbolic of the Redemption of Mankind? The Bird in Flight—the Spirit of Christ arising? The Bright Sky—The Promise of Better Days to Come? Who can tell?

SOME ITEMS FROM
The Burrell Collection



VIRGIN AND CHILD

LIMESTONE
 FRENCH, *about 1350*

Right:
 SAINTE MARTHE

LIMESTONE
 FRENCH GOTHIC



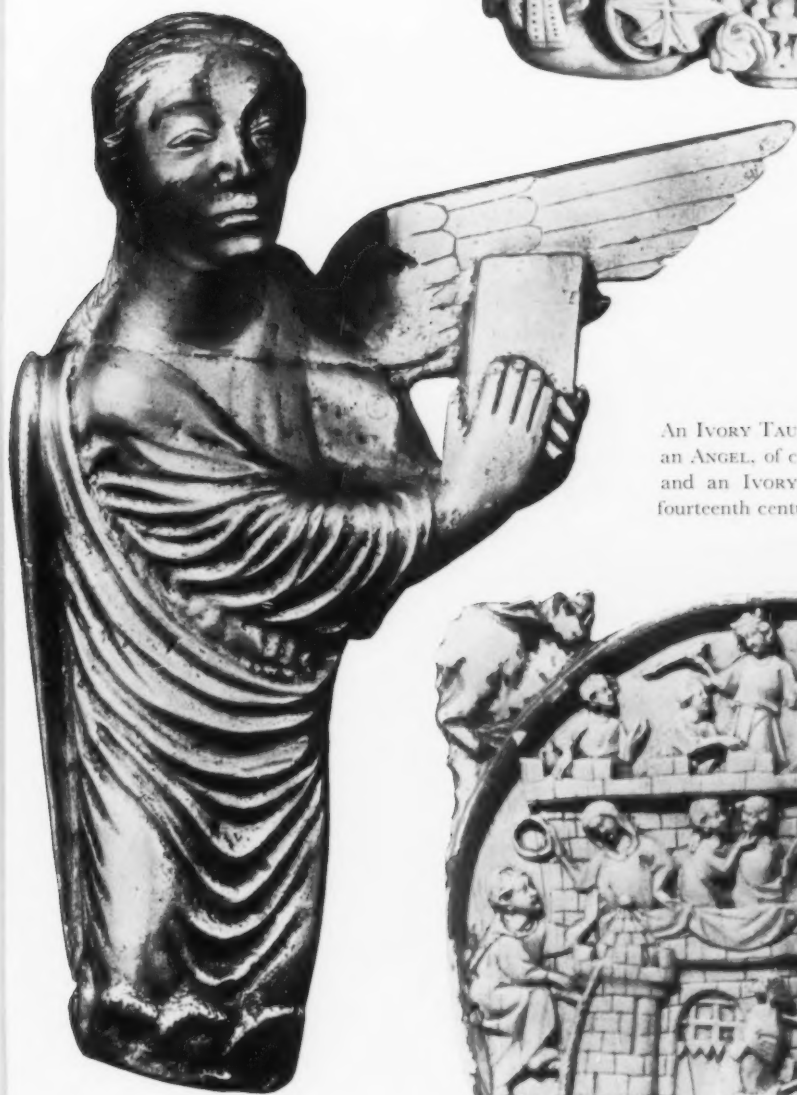
SOME ITEMS FROM
The Burrell Collection

Shown below is a 'TORSO OF BUDDHA' depicting the Prophet with his hand raised in the act of benediction. Carved in red sandstone, it dates from the fourth century A.D., and is similar to the Buddha in the Mathura Museum, Calcutta.

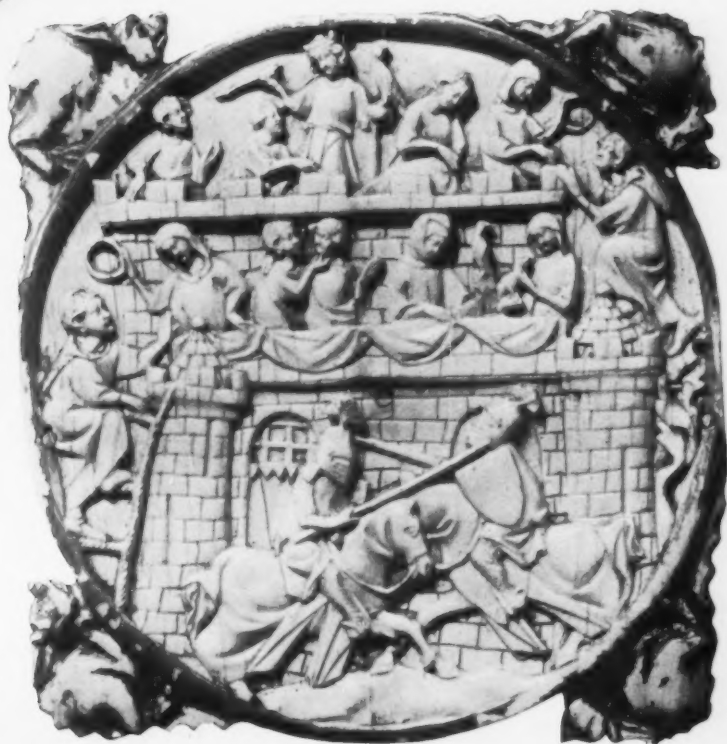


The Granite Torso on *right* is of HERU UNEMI, KEEPER OF THE KING'S HORSES. It is Egyptian and falls into the period of the XIX Dynasty (about 1290 B.C.)





An IVORY TAU CROSS of the fourteenth century;
an ANGEL, of copper gilt, of the twelfth century;
and an IVORY MIRROR CASE 'Jousting' of the
fourteenth century.



FROM THE BURRELL COLLECTION



IMPRISONING CHAIR

ENGLISH, *sixteenth century*

Excerpt from Samuel Pepys' Diary, November 1st, 1660 'This morning Sir W. Pen and I came to Sir W. Battens (at Walthamstow) where he lives like a prince and we were made very welcome. Among other things he showed us my Lady's closet where was great

store of rarities as also a chair which he calls King Harry's Chair, where he that sits down is caught with two irons that come round about him, which makes good sport'.

This is a similar chair to that referred to by Pepys, or—it might be—the same chair.

An Artist on Art

THIS is the first large-scale history of Scottish Art since 1908 when Sir James Caw's book appeared. It is an excellent publication with sixty-four illustrations, sixteen of them in colour. It is written with authority by His Majesty's Painter and Limner in Scotland, Mr. Stanley Cursiter, who lived, moved and had his being for eighteen years as Director of the National Gallery.

The chief value of Mr. Cursiter's account lies in his approach. He sets out to give us information, much of it new, and where it is not new it is made fresh and bright by the sincerity and lucidity of his writing. Naturally, as a painter, his bias is towards the men who have achieved a sure and confident mastery over the tools of their craft, but there is also a full recognition that there is more to art than technical skill and competence. Indeed, the social and historical background is the basic pattern of an easy flowing narrative and the flavour of eighteenth century Scotland, in particular, is delightfully extracted.

These were the days. Just to recall the people with whom Allan Ramsay was on intimate terms is to give an idea of Scotland's high achievement in art and letters, and one important and significant point emerges with great clarity. The artists in the early days of Scottish painting got around a good deal. They knew the art of conversation and they were not afraid of 'aesthetic acrobatics'. Indeed we confess to a preference for a critical analysis, because there is a danger that, without it, patriotism may lead us into making rather fantastic claims.

It is, however, appropriate to recall that Constable said, 'I am anxious that the world should be inclined to look to painters for information on painting.' 'Scottish Art' has amply justified the observation, chiefly because Mr. Cursiter is at his best when he intrudes a painter's point of view on artists and institutions.

This is a welcome addition to the literature of painting in Scotland, if for no other reason than the fact that the literature is inadequate. We ought to have history from all sorts of angles so that our instructors may select the text most in line with their particular method.

'Scottish Art', by Stanley Cursiter (George G. Harrap & Co. Ltd., London) 17 6 net.



ALLAN RAMSAY

MRS. YOUNG

A Sculptor on Sculpture

AMONG the many publications on Art which are now appearing here and in America, of special interest to Scottish readers is *Tradition in Sculpture* by Alec Miller. The book is the result of a lifetime of reading, of collecting material, and of original thinking about an Art he himself practises, for Mr. Miller is a practising sculptor. Mr. Miller also believes in precision, and from the very outset makes his position clear and indicates his bias. He tells us that he is a traditionalist, and his whole book in its theme and score is the justification of his standpoint.

The subject is dealt with chiefly from an historical point of view, giving a bird's eye survey of the origin, development, and phases of European sculpture up to the present day. The language is precise and intimate and is interspersed with copious references from a vast bibliography, impressing one with the evidence of erudition and sound scholarship.

Mr. Miller crosses swords with known and accepted authorities on the Modern movement in Art and what he thinks of modern sculpture can be seen from the last chapter of his book. Mr. Miller analyses their phrases and proves their invalidity. He demands clarity from language as well as in Art, and he contends that Art is first of all communication. If a sculptor has something to say he will not try to confuse his meaning by abstractions. A totally abstract work—one with no reference to nature—and one having no recognisable meaning can say nothing, and as such becomes meaningless to Mr. Miller. He brings many authorities to bear witness to the validity of his premise.

As a practising sculptor Mr. Miller is able to give the reader a clear insight into the process of modelling and carving, and how scale can affect a work. He also explains how the ancients achieved monumentality in their statues.

If Picasso considers Art a 'grand game', Mr. Miller on the other hand stresses the fact that Art and life go together hand in hand,



CHARLES WHEELER, R.A., F.R.B.S. APHRODITE
Alabaster

and the one cannot be fully understood without the other. This 'Leitmotif' runs through his whole book—the theme that Art cannot be divorced from life; each one expresses and explains the other. In his historical analysis this theme links up the various movements of Sculpture.

Tradition in Sculpture by Alec Miller (Studio), 30/-.

B.S.

TWO ART EVENTS

★ ————— ★

The BURRELL COLLECTION

McLELLAN GALLERIES
JUNE 11th to SEPTEMBER 17th

SCULPTURE IN THE OPEN AIR

KELVINGROVE PARK
JUNE 25th to SEPTEMBER 20th

GLASGOW :: SUMMER, 1949

The Craft of the Dyer

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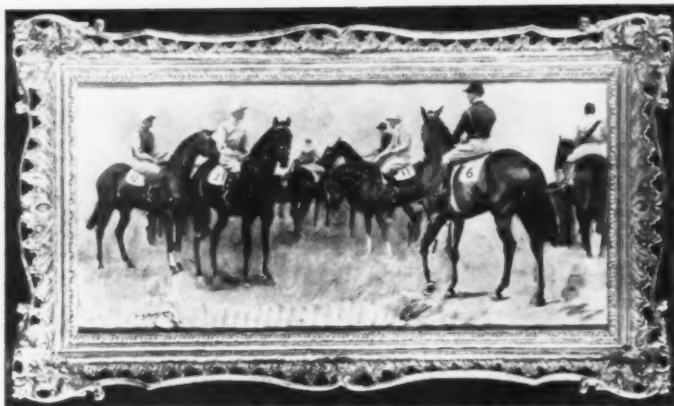
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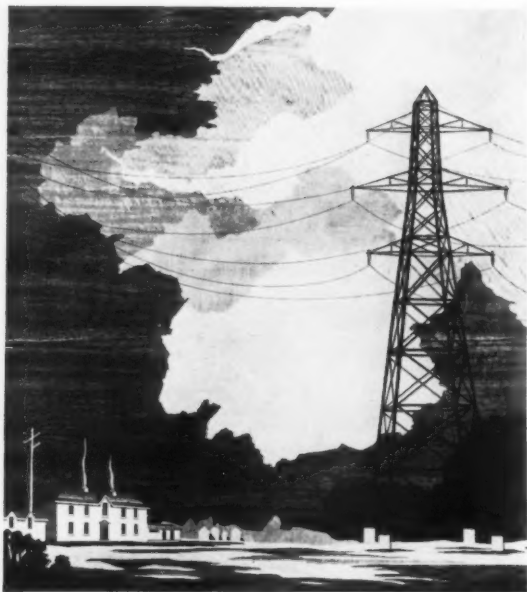
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